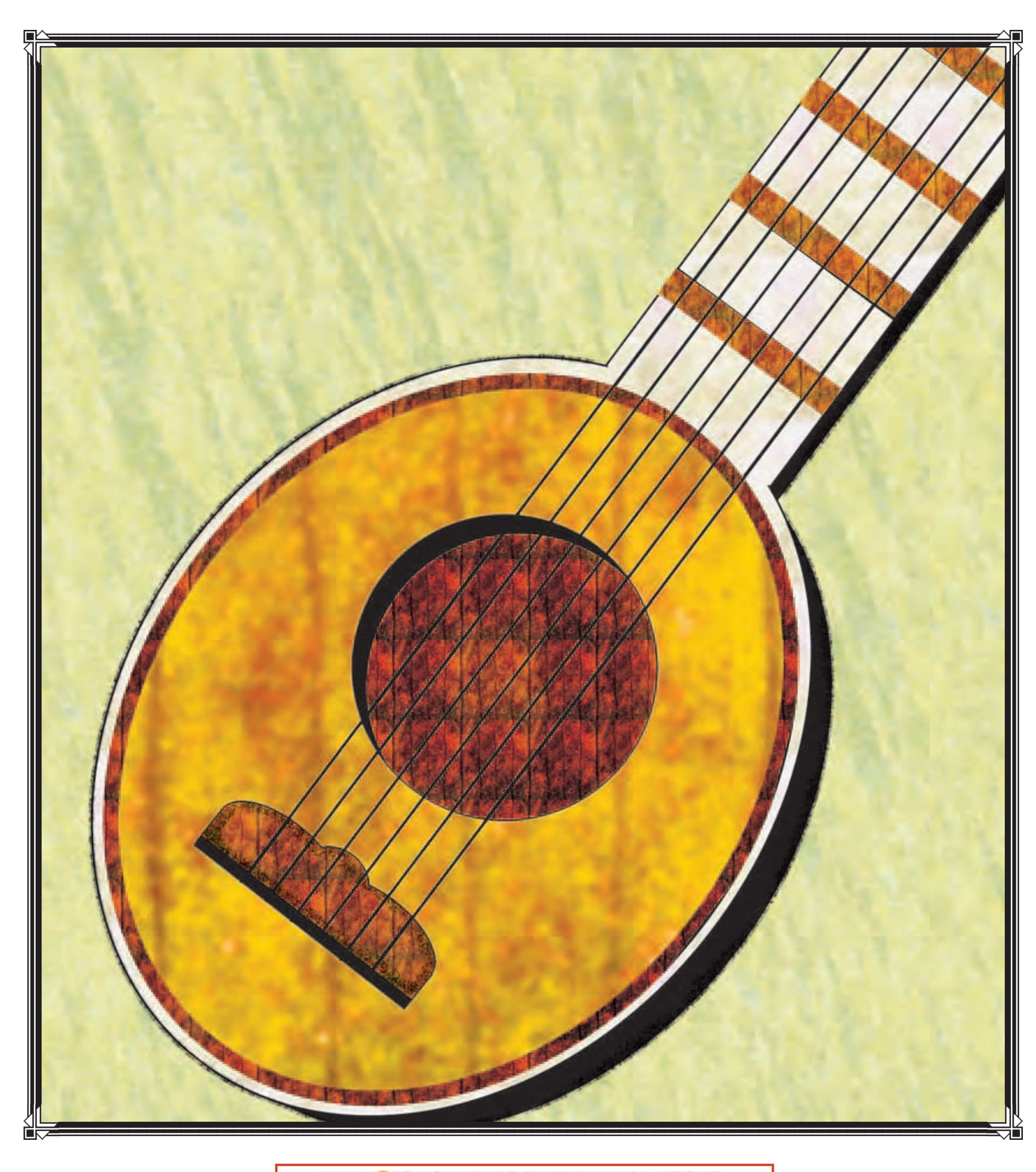
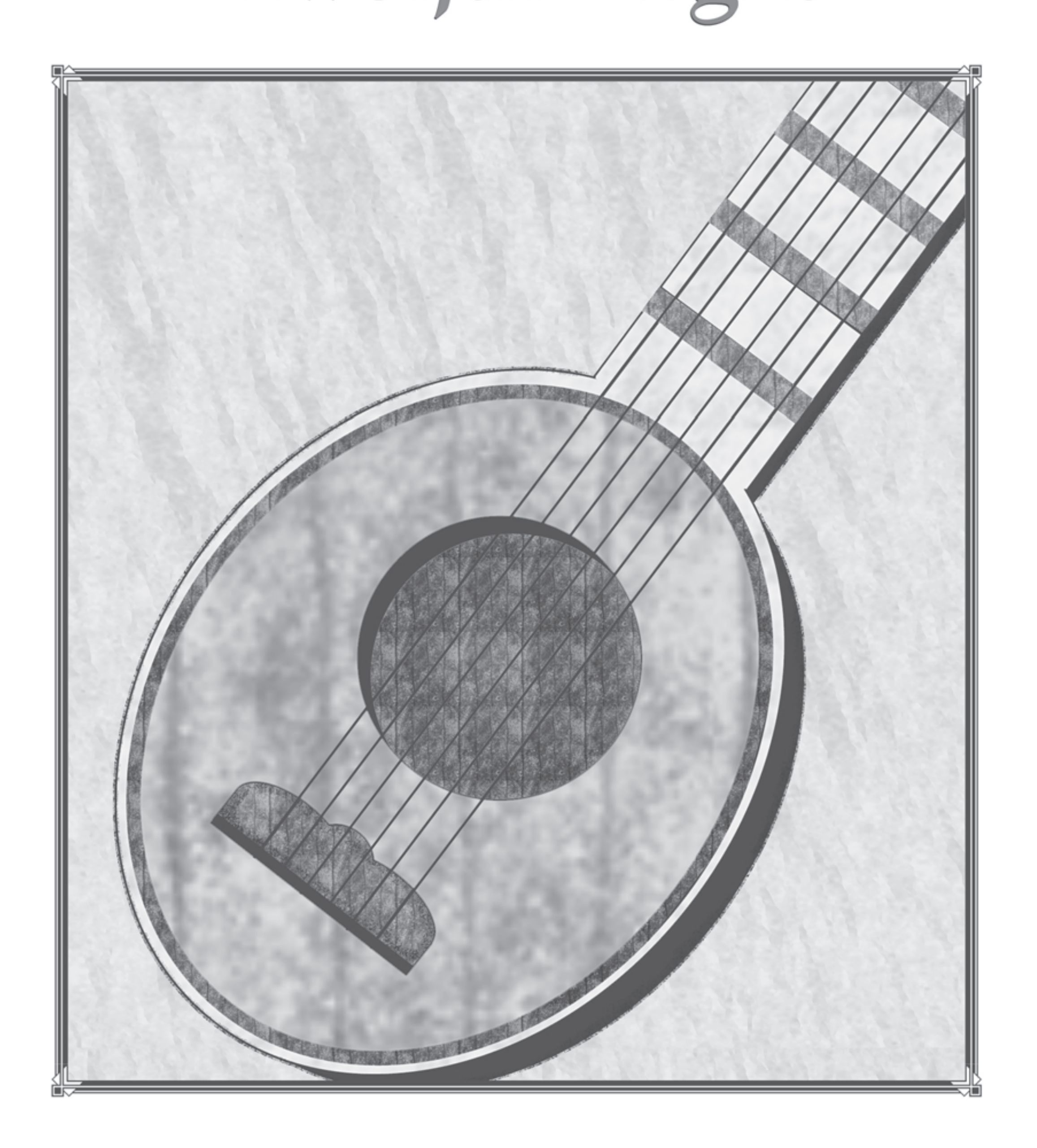
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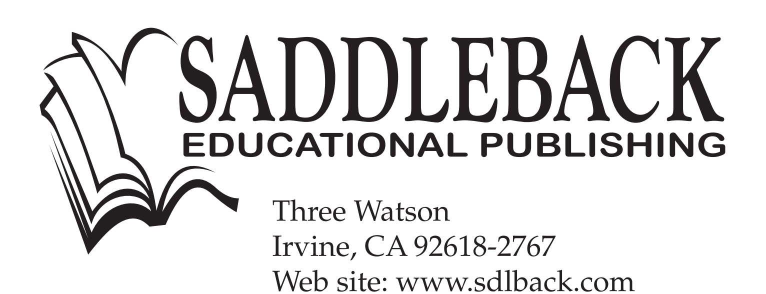
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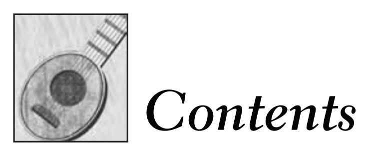


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To the Teacher

As any teacher or student who has read Shakespeare knows, his plays are not easy. They are thought-provoking and complex texts that abound with romance, deceit, tragedy, comedy, revenge, and humanity shown at its very worst as well as its very best. In short, to read Shakespeare is to explore the depths and heights of humanity.

The *Shakespeare Made Easy* Activity Guides are designed by teachers for teachers to help students navigate this journey. Each guide is broken into six sections of four activities and one review. At the end of each guide is a final test, a variety of culminating activities, and an answer key. The activities are meant to aid textual comprehension, to provide creative opportunities for the reader to make personal connections with the text, and to help busy teachers gain quick access to classroom-tested and age-appropriate activities that make the teaching of Shakespeare an easier task.

Each regular activity, as well as each culminating activity, can be modified to be an individual or a group task, and the reviews and tests can be used as quick comprehension checks or formally scored assessments. The guides may be used in conjunction with the Barron's *Shakespeare Made Easy* texts or alone. Ultimately, the *Shakespeare Made Easy* Activity Guides are intended to assist teachers and students in gaining an increased understanding of and appreciation for the reading of Shakespeare.



Introduction to the Play

Background to *Twelfth Night*

The title, *Twelfth Night,* is most likely a reference to the celebration of the Feast of Epiphany, which occurs the twelfth night after Christmas, on January 6. In the Christian church, the Epiphany is the final night of the celebration of Christmas. On this night, the celebration centers on the Three Wise Men who journey to find Jesus and present to him gifts of gold, frankincense, and myrrh. However, in Shakespeare's era, this religious celebration was also part of a cultural tradition. In the same way, the Easter Bunny is a cultural tradition during Easter, which is a religious celebration of the resurrection of Christ.

When Shakespeare was writing his play, the Feast of Epiphany or Twelfth Night was celebrated in secular society as the Feast of Fools. This celebration involved a reversal of roles between people in authority and their subordinates. Everyday rules and procedures were changed or abandoned. The Feast of Fools was a great time of partying and joking, and people who were tired of taking orders from their superiors could be in charge and play pranks, or "punk," others. This celebration of role reversal, and the drinking and playing that accompanied it (instead of quiet, work, and sobriety), is very important to the action of this play.

The second part of the play's title, *What You Will,* is a wonderful play on the name of the author, William Shakespeare. In addition, it indicates that the play is not a religious pageant but is open to interpretation. It is as if Shakespeare says with deep seriousness, "Here is Twelfth Night." And then immediately he changes his tone in a light, flippant way to say, "Or, whatever. . . ." The second part of the title also helps us understand the play, because it is defined by mistaken identities, gender switches, love at first sight, and pranks, as well as loyalty, reunion of siblings, and marriage.

The plot of the play is similar to an Italian play called *Gl'Ingannati.* In that play, a brother and sister are parted by a twist of fate, but they eventually find each other. The sister disguises herself as a male page at the court of a count. The count asks his page to be his ambassador to a disdainful woman, who falls in love with the sister dressed as the page. Eventually the brother arrives on the scene, and the woman transfers her affection to the brother. However, Shakespeare takes this basic plot outline and fills it out with great language, humor, and memorable characters.

Another key component of the play is mistaken affection. Orsino, the Duke of Illyria, is mistaken in his love for Olivia. Olivia, a rich countess, is mistaken in her love for Viola, who is disguised as Orsino's page. Malvolio, a steward of Olivia, is mistaken when he assumes that Olivia is in love with him. Sir Andrew Aguecheek, a friend to Sir Toby Belch, Olivia's uncle, is also mistaken in thinking that Olivia would consider him a worthy suitor. The only character who is not mistaken is Viola, who

declares her love for Orsino to the audience early. It is her loyalty that wins over his heart at the end of the play. The joy of *Twelfth Night* is to see how all these reversals are made right by the conclusion.

To Shakespeare's audience, the plot device of a shipwreck in the ocean near a remote land helps give a fairy-tale distance to the story. The name of the country, Illyria, suggests illusion or delirium. However, in Shakespeare's era, Illyria did exist as a small country located on the east coast of the Adriatic Sea, where Yugoslavia is located today.

Because of the great themes, memorable characters, and wonderful fun of this play, it is one of the most popular and most produced of Shakespeare's works.

Synopsis of *Twelfth Night*

Act one, Scene 1

Orsino enters his court, accompanied by lords and musicians. He asks the musicians to play music to help him forget his love sickness. They play for a little while, but Orsino tells them to stop because his love cannot be drowned out by their music. Curio asks Orsino if he is going hunting, and he replies that he does hunt, but it is Olivia and not a deer that he is hunting.

Valentine enters and reports that Olivia will not allow herself to have a suitor until she has mourned her brother's death for seven years. Orsino is impressed with her devotion to her brother and says that because her capacity for love is so intense, her love for a suitor will be even more amazing.

Act one, Scene 2

Viola is on the seacoast of Illyria with a Captain and other sailors. Viola is sad that she has survived a recent shipwreck, but her brother seems to have perished. The Captain tells her to hope that since she survived the shipwreck, maybe her brother did as well.

Viola asks about the place where they have landed, and the Captain explains that Illyria is governed by Orsino. Orsino is in love with Olivia, who is mourning the loss of her father and her brother, and therefore will not be wooed by any man.

Viola does not want to be identified until she can discover what her position in the world will be. She asks the Captain to lend her some boy's clothes so that she can serve the duke as a page. The Captain agrees to help Viola with her disguise.

Act one, Scene 3

At Olivia's house, Maria, Olivia's maid, tells Sir Toby that he must reduce his drinking and partying with Sir Andrew Aguecheek. Sir Andrew enters and misunderstands Sir Toby's command to accost, or greet, Maria. Sir Andrew and Maria speak, and Maria hints that she thinks Sir Andrew is a fool.

After Maria leaves, Sir Andrew admits to Sir Toby that Maria won the battle of wits, and he blames his lack of wit on the amount of beef that he eats. Sir Andrew wants to leave the next

day, but Sir Toby convinces him to stay in order for Sir Andrew to win the hand of Olivia. Sir Andrew agrees to stay, commenting on what a superb dancer he is.

Act one, Scene 4

In Orsino's court, Valentine remarks at how much favor the Count Orsino has shown Viola, now dressed as a page and known as Cesario. Orsino enters and commands Viola to go to Olivia and declare Orsino's love to her. Viola protests that Olivia will not listen to a young page, but Orsino compliments Viola's lips and voice and says that Olivia will most certainly be willing to listen to the message. Orsino promises that he will reward Viola for good service. In an aside to the audience, Viola admits it is difficult to woo for Orsino because she is in love with him herself.

Act one, Scene 5

Maria jokes with Feste the clown about where Feste has been. Olivia, Malvolio, and some servants enter. Olivia is upset with Feste for his absence. He tries to earn her favor by witty puns and jests, telling Olivia she must think that her brother is in hell because she is still mourning him. Therefore, she is the fool, not he. Olivia appreciates his wit, and remarks to Malvolio that Feste seems to be improving. Malvolio, however, is unimpressed.

Maria enters and reports that a young man is at the gate who wishes to speak to Olivia. Olivia sends Maria and Malvolio to get rid of the visitor. Sir Toby enters, obviously drunk, and Olivia is dismayed at his condition. She sends Feste to look after her uncle.

Malvolio reenters, reporting that the young man at the gate will not leave until he can speak with Olivia. She decides to meet with him, and puts a veil over her face.

Viola, dressed as a page, makes sure that Olivia is really the person she seeks, because she doesn't want to waste her speech. Olivia tells Viola to skip the poetry and get right to the point. Viola asks to see Olivia's face, and Olivia takes off her veil. Viola says that Olivia is selfish because she will leave no copy of herself, meaning a child. Olivia retorts that she will leave a copy by sending out a list of her itemized features.

Viola repeats that her master, Orsino, loves Olivia with great passion. Olivia appreciates Orsino's nobility, but she cannot be persuaded to love him. Viola says she cannot understand how Olivia can reject such a strong passion. Olivia instructs Viola to tell Orsino not to contact her anymore—unless he sends Viola.

After Viola leaves, Olivia confesses that she is attracted to the young page. She calls Malvolio in and gives him a ring to "return" to Viola, asking him to come tomorrow to hear why she rejects Orsino's love.

Act two, Scene 1

In the countryside of Illyria, Viola's brother Sebastian tells Antonio that he is grateful to him for saving his life by rescuing him from the sea. At the same time, he expresses grief that his twin sister, Viola, has drowned in the same

shipwreck that he endured. He wishes to head to Orsino's court alone. Antonio would go with Sebastian, but he has too many enemies in Orsino's court.

Act two, Scene 2

Malvolio finds Viola and throws the ring at her, telling her that Olivia wishes to return the ring to Orsino. After Malvolio leaves, Viola speaks in a soliloquy in which she realizes that Olivia has a crush on her. She sees the hopelessness of Olivia's infatuation, because she is a girl. Also, she is in a love triangle because she loves her master, her master loves Olivia, and Olivia is in love with her. She tells Time to unravel this complicated knot, because she cannot do anything to help the situation.

Act two, Scene 3

In Olivia's house, Sir Toby and Sir Andrew are up late drinking. They congratulate themselves on their self-control, because they are actually up early. Feste enters and joins the merriment. When Toby and Andrew pay him, Feste sings a song of love. The song is about living and loving for today, because tomorrow is uncertain. They all decide to sing, "Hold thy peace, thou knave." They all joke that they will now be calling one another a knave, and singing out when they are saying, "Be quiet."

Maria enters and tells the three revelers to quiet down because they will awaken Olivia, and she will send Malvolio to deal with them. Malvolio enters and tells Sir Andrew, Sir Toby, and Feste that they must be crazy to be acting this way. Malvolio tells them that unless they stop being so wild, they will have to bid farewell to Olivia's home. This prompts Sir Toby and Feste to sing a humorous farewell song, and they then tell Malvolio to mind his own business. He leaves, telling Maria that she should not condone their uncivilized behavior.

Sir Andrew wants to challenge Malvolio to a duel, but Maria says she has a better plan to get back at Malvolio. She tells them that Malvolio is so prideful that he thinks everyone loves him. To play on this weakness, she will write a love letter to Malvolio that he will think comes from Olivia. Then, Malvolio will act foolishly, because he will falsely assume that Olivia is in love with him. Sir Andrew likes this idea and thinks that he has a chance to win Olivia for himself. Since it is now too late to go to bed, Sir Toby and Sir Andrew go off to drink some more.

Act two, Scene 4

Back at Orsino's court, Duke Orsino enters with Viola, Curio, and others of the court. Orsino asks to hear a special love song that was sung by Feste the clown. Curio goes to find Feste, and the musicians play Feste's tune. Orsino approaches Viola and asks her about love. Viola comments that she does love someone who looks like the Duke and is about the Duke's age. Orsino tells Viola that someone his age is too old for her.

Feste enters and sings the love song at the Duke's request. It is a very sad song about a man who dies from being rejected in love by a "fair cruel maid."

After Feste leaves, Orsino tells Viola to return to Olivia and declare his love for her again. Viola asks the Duke what he will do if Olivia will not love him back. She argues that, if another woman were in love with him, he would have to reject her, and she would have to accept it. Orsino rejects Viola's argument on the basis that a man's love for a woman is much stronger and more abiding than a woman's love for a man.

Viola responds that a woman can be as strongly in love as a man and tells him of "her sister," who had a strong love for someone like the Duke, but she never told him of her love (she is, of course, talking about herself). Viola concludes that it is women who are strongest in love. Orsino then asks her to go to Olivia's house and bring her a jewel to show his love.

Act two, Scene 5

In Olivia's garden, Sir Toby, Fabian, and Sir Andrew hide so that they can watch Malvolio find the letter written by Maria. She has written the love letter so that Malvolio will think it is from Olivia. Malvolio enters, and he muses aloud about how delightful it would be to be married to Olivia and be Count Malvolio. His words infuriate the three who are in hiding. They almost lose their temper completely when Malvolio imagines that he can tell Sir Toby and Sir Andrew to mend their ways and stay away from alcohol. Malvolio then spies the letter and begins to read it aloud. Maria has left many obvious hints in the letter that it is from Olivia and that it declares her love for Malvolio. She asks him to be mean to the people in her house, to be informal with her, to smile all the time, and to wear yellow stockings that are cross gartered.

Malvolio is thrilled with the letter and vows to do everything requested of him. When he leaves, Fabian, Sir Toby, and Sir Andrew come out of hiding. Maria enters and states that Malvolio is now going to act in every possible way to irritate and annoy Olivia. They all congratulate Maria on her great wit.

Act three, Scene 1

Viola meets Feste in Olivia's garden. They exchange words about the honesty of language, Viola's lack of a beard, and begging. Viola gives Feste two coins. Sir Toby and Sir Andrew enter and greet Viola. Olivia and Maria also enter. Olivia wants to speak only to Viola, and the others leave.

Olivia tells Viola that she is in love with her, thinking, of course, that Viola is a young man named Cesario. Viola tells Olivia that she cannot return her love and so must leave, never to return. Olivia invites Viola to come again to talk about Orsino as a way to see Viola again.

Act three, Scene 2

Sir Andrew complains to Sir Toby that Olivia likes Orsino's servingman, Cesario, more than she likes him. Sir Toby concocts a story that Olivia showed favor to Cesario just to make Sir Andrew jealous. He encourages Sir Andrew to challenge Cesario to a duel to show his bravery to Olivia. Sir Andrew agrees to write the letter of challenge and leaves. Fabian and Sir Toby

enjoy this contest since both Sir Andrew and Cesario are so meek.

Maria enters and reports that Malvolio is now smiling constantly as he wears his yellow stockings with cross garters.

Act three, Scene 3

Sebastian and Antonio talk on a street in Illyria. Sebastian thanks Antonio for his loyalty and support and suggests that they tour the town. Antonio refuses because he is a wanted man in Illyria and does not want to risk being caught. Antonio gives Sebastian his purse in case he wants to buy anything and goes ahead to the Elephant Inn, in the suburbs, to order dinner and wait for Sebastian.

Act three, Scene 4

In Olivia's garden, Maria warns Olivia that Malvolio is acting very strangely. Olivia is hoping that a visit with Malvolio, who is usually prim and proper, will suit her melancholy spirits and distract her from thinking about Cesario. Malvolio enters and makes many references to the letter he received, which Olivia finds very confusing. Dressed in yellow stockings that are criss-crossed with garters, he looks ridiculous. And instead of his usual civility, he is smiling wildly and showing improper boldness. Olivia is informed that Cesario has returned. As Olivia leaves, she instructs a servant to have Sir Toby look after Malvolio. Olivia does this out of concern for Malvolio's sanity, but Malvolio mistakenly assumes that this treatment shows her favor to him.

Sir Toby, Fabian, and Maria enter and treat Malvolio as if he is possessed by a demon. After Malvolio leaves in a huff, the three plan to put him in a dark room, which was a common way to deal with madness in Shakespeare's time.

Sir Andrew enters and reads his challenge letter aloud. The letter comes close to challenging Cesario, but it is extremely silly. Sir Toby promises to give it to Cesario, and Sir Andrew exits. Sir Toby says he will not deliver the letter because it would not scare Cesario. Instead, he will frighten Cesario (Viola) by saying Sir Andrew, a skillful and furious dueler, is looking for a fight. Then, when they confront each other, they will both be so afraid that neither will harm the other.

Olivia gives Viola a locket to show her love, but Viola protests that Olivia's love should be given to her master Orsino. Olivia tells Viola to come again tomorrow.

Sir Toby and Fabian tell Viola that Sir Andrew is furious, and that Viola should be very careful because Sir Toby is a dangerous man. Viola is upset, confessing, "I am no fighter."

Sir Toby then tells Sir Andrew that the young man is a very skilled fighter. Sir Andrew is afraid and wishes to withdraw from fighting. However, in order to enjoy the joke, Fabian and Sir Toby insist that both must fight each other.

Just as Viola and Sir Andrew are about to fight, Antonio enters and begins to defend Viola, thinking the young page is his friend Sebastian. The disturbance brings Illyrian officers to the scene, who immediately arrest Antonio. Antonio asks Viola for his money, but she

denies ever receiving any money from him. Antonio speaks to Viola, calling her Sebastian and shaming her for denying him in his time of need. The officers exit with Antonio, but Viola stands amazed by the exchange and hopeful that perhaps her brother is still alive.

Feeling stronger now than Viola, Sir Andrew vows to continue his fight against the young page.

Act four, Scene 1

Feste sees Sebastian near Olivia's house. He assumes that Sebastian is Viola and asks if he is coming to see Olivia. Sebastian denies knowing Feste or Olivia, and he gives him some money to make him go away. Sir Andrew enters with Sir Toby and Fabian, and he resumes the fight with Sebastian, also assuming he is Viola. Sir Andrew begins to beat Sebastian with the hilt of his dagger, and Sir Toby tries to restrain Sebastian. Angry and astonished, Sebastian breaks free and draws his sword to fight in earnest. Sir Toby also draws his sword.

In the nick of time, Olivia enters and calls on Sir Toby to stop. She orders everyone out of her sight but Sebastian. She apologizes for their behavior and invites Sebastian into her house. Sebastian cannot believe what is happening, but he agrees to go with Olivia because he is very attracted to her.

Act four, Scene 2

Maria brings clothes to Feste to have him dress like a priest. Feste goes to the dark room where Malvolio is being kept and tells him that he is not in a dark room but in a room full of windows and light. He then tells Malvolio that he cannot be freed until he believes in reincarnation. All of this disturbs Malvolio even further. Feste returns to Malvolio, speaking in his natural voice as well as the voice of the "priest," Sir Topas. Speaking as the priest, Feste tells Malvolio that he is crazy, which Malvolio denies. Speaking in his own voice, Feste agrees to help Malvolio by bringing him pen and paper so he can explain his situation to Olivia.

Act four, Scene 3

Sebastian is in Olivia's garden. He cannot believe that Olivia can act as though she knows him and is in love with him without her being crazy. But, because he is attracted to her, he is willing to suspend his doubts and go along with her wishes.

Olivia enters with a genuine priest and asks Sebastian to go with her to the church where he will marry her. Then, when the time is right, they can have a lavish wedding ceremony. He agrees, and they go to the church, led by the priest.

Act five, Scene 1

Standing before Olivia's house, Fabian, Feste, Viola, Curio, Orsino, and some of Orsino's attendants meet up, and Feste uses his wit to earn three coins from Orsino. Antonio is brought forward to Orsino for punishment for past crimes. Antonio tells Orsino that he never would have come to Illyria except that he was helping defend his friend, pointing to Viola.

He states that they have been inseparable since they landed on the island.

Orsino tells Antonio that Viola has been with him for the past three months. When Olivia enters, Orsino expresses his anger with her for refusing his love. To pay her back, he threatens to kill Cesario. Olivia says that Cesario has betrayed her love and calls Cesario (Viola) her husband. To prove it, the priest verifies that he has joined Olivia and Cesario together. Orsino tells Viola never to cross his path again.

Sir Andrew enters and reports that Cesario has fought with him and Sir Toby and injured them, which Viola denies. Sir Toby enters with Feste, and everyone sees how drunk Sir Toby is and that he has indeed been injured.

Sebastian enters and apologizes to Olivia for fighting with Sir Toby and Sir Andrew. Then Sebastian and Viola see each other, and each is amazed that the other is alive. Viola wants to prove her identity by showing her woman's clothes from the shipwreck. Orsino realizes from previous conversations that Viola deeply loves him.

They then remember that Malvolio is imprisoned, and they read aloud his letter of protest. Olivia asks for Malvolio to be brought to them. While they wait, Orsino asks Viola to marry him, and Olivia calls her sister.

Malvolio enters with the letter written by Maria, and he uses it to blame Olivia for his behavior. Olivia tells him that Maria was most likely the author. Fabian and Feste admit to the plot to fool Malvolio. Malvolio leaves, promising revenge.

Orsino tells everyone that they will work out a peaceful settlement with Malvolio. Everyone leaves except for Feste, who sings a song and announces that the play is over.

Annotated Character List for *Twelfth Night*

Orsino: Duke of Illyria. At the beginning of the play, he is pale and sick from love for Olivia. By the end of the play, his false love becomes true love.

Sebastian: The twin brother of Viola. He was on a ship that became wrecked off the coast of Illyria, but he is rescued by his friend Antonio and makes it safely to shore.

Antonio: A captain on the ship that was wrecked. He is a loyal friend to Sebastian and rescued him from drowning.

Sea Captain: The head captain of the ship that was wrecked. He finds boy's clothes for Viola so that she can dress as a page and find employment with Orsino.

Valentine: A gentleman who is part of Orsino's court

Curio: A gentleman who is part of Orsino's court

Sir Toby Belch: Uncle of Olivia. His name suggests one of his common behaviors—belching from too much eating and drinking alcohol.

Sir Andrew Aguecheek: A friend of Sir Toby. He thinks he can win the hand of his friend's niece Olivia while he is a guest at her home.

Malvolio: The lead steward in Olivia's household. He presents himself as a Puritan of

the time, stern and self-disciplined. However, when he thinks Olivia is in love with him, he gladly dresses ridiculously and acts inappropriately.

Fabian: A servant of Olivia who participates in Sir Toby's drinking and pranks

Feste: A fool who dresses up as Sir Topas, a priest who visits Malvolio to help him in his "madness." He is witty and a good singer.

Olivia: A wealthy countess. She refuses to be courted by Orsino, but falls in love with his page, Cesario. Cesario, however, is actually Viola dressed as a boy.

Viola: The twin sister of Sebastian. Strong, witty, and loyal, she works as a page in Orsino's court.

Maria: She is a gentlewoman in Olivia's house. Small in stature, she plans a prank against Malvolio.

Priest: Joins Olivia and Sebastian in a pre-marriage betrothal ceremony

Lords: Wealthy landowners and citizens of Illyria

Sailors: Survivors of the shipwreck

Officers: Keepers of the law in Illyria

Musicians: Players who provide music for Orsino

Gentlewoman: Servant to Olivia

Servant and Attendants: Members of Orsino's or Olivia's household

Shakespeare and Stage Directions

The plays of Shakespeare are so well written that they seem to leap off the page and come to life. However, the plays themselves have very few stage directions. Perhaps this is because Shakespeare's plays were performed in large amphitheaters that were very simple.

This was a time before electric lights, so the plays needed to take place during the day to utilize the natural light. The average time for a performance was between noon and two in the afternoon. Theater historians report that there were typically no intermissions; plays ran from beginning to end without a break and took about two hours.

The set might be painted canvas to illustrate whether the play was occurring in a forest or a town, for example. Sometimes the background was accompanied by a sign that indicated the place as well. Props were few and large: a table, a chariot, gallows, a bed, or a throne.

However, the audience in Shakespeare's plays expected a spectacle for the price of admission. Therefore, there were many devices to produce a gasp from the audience. For example, a device in the loft of the theater could raise and lower actors so that they could play gods, ghosts, or other unusual characters. Additionally, a trapdoor in the stage offered a chance for a quick appearance or disappearance. The actors could suggest a beheading or hanging with various illusions on the stage. Sound effects suggesting thunder, horses, or war were common. Music was important, and drums and horns were often played.

Most important to the sense of spectacle were the costumes worn by the actors. These were elaborate, colorful, and very expensive. Therefore, they often purchased these outfits from servants who had inherited the clothes from

their masters, or from hangmen, who received the clothes of their victims as payment for their services.

Though Shakespeare's stage directions are sparse, definition of a few key terms will be helpful for the reader. The following is a brief glossary of stage directions commonly found in Shakespeare's plays.

Selected Glossary of Stage Directions in Shakespeare's Plays

Above: an indication that the actor speaking from above is on a higher balcony or other scaffold that is higher than the other actors

Alarum: a stage signal, which calls the soldiers to battle; usually trumpets, drums, and shouts

Aside: words spoken by the actor so the audience overhears but the other actors on the stage do not. An aside may also be spoken to one other actor so that the others on stage do not overhear.

Calls within: a voice offstage that calls to a character on the stage

Curtains: fabrics draped around a bed that could be opened or closed for privacy

Draw: Actors pull their swords from their sheathes.

Enter: a direction for a character to enter the stage. This can be from the audience's right (stage right) or the audience's left (stage left).

Enter Chorus: a direction for an actor to come to the center of the stage and offer some introductory comments, usually in blank verse or rhyming couplets. In *Romeo and Juliet*, the Chorus delivers a sonnet, a form of poetry associated with love.

Exeunt: All characters leave the stage, or those characters named leave the stage.

Exit: One character leaves the stage.

Flourish: A group of trumpets or other horn instruments play a brief melody.

Have at: Characters begin to fight, usually with swords.

Pageant: a show or spectacle of actors in unusual costumes, usually without words

Prologue: an introduction spoken by the Chorus that gives an overview to the audience and invites them into the play or scene

Retires: A character slips away.

Sennet: a series of notes sounded on brass instruments to announce the approach or departure of a procession

Singing: a signal for the actor to sing the following lines as a tune

Within: voices or sounds occurring offstage but heard by the audience



Introduction to Shakespeare

A Brief Biography of William Shakespeare

William Shakespeare was born in April 1564 to John and Mary Shakespeare in Stratford-upon-Avon, England. His birthday is celebrated on April 23. This is memorable because April 23 is also the day Shakespeare died in 1616.

Shakespeare was the eldest of nine children in his family, six of whom survived to adulthood.

William Shakespeare's father worked with leather and became a successful merchant early in his career. He held some relatively important government offices. However, when William was in his early teens, his father's financial position began to slide due to growing debt. After many years, John Shakespeare's fortunes and respect were restored, but records indicate that the years of debt and lawsuits were very stressful.

Historians assume that young Will went to school and took a rigorous course of study including Latin, history, and biblical study. In 1582, at the age of eighteen, he married Anne Hathaway, who was three months pregnant. Studies of Elizabethan family life indicate that Anne's situation was not unusual since it was accepted that the engagement period was as legally binding as the marriage. The couple had a daughter, Susanna, followed by twins, Hamnet and Judith. Not much is known about Shakespeare during the next seven years, but his name is listed as an actor in London by 1592. This was a difficult time for the theater because measures to prevent the spread of the plague regularly closed the theaters.

Between 1594 and 1595, Shakespeare joined the Chamberlain's Men as a playwright and actor. The acting company featured actor Richard Burbage, and they were a favorite of Queen Elizabeth I. During this time, Shakespeare was writing such plays as *Romeo and Juliet* and *A Midsummer Night's Dream*. Even though Shakespeare was enjoying great success by the time he was 32, it was dampened by the death of his son, Hamnet, in 1596. Soon after, Shakespeare refocused on his home in Stratford where he bought an estate called New Place, with gardens, orchards, and barns in addition to the main home. He still maintained a home in London near the theater.

In 1599, Shakespeare wrote *Henry V*, *Julius Caesar*, and *As You Like It*. The Globe Playhouse was up and running, with Shakespeare a 10 percent owner. This means that he was able to earn 10 percent of any show's profits. This business position helped him solidify his wealth.

In 1603, Shakespeare's reputation earned his acting troop the sponsorship of James I, who requested one play performance per month. Their name changed to the King's Men. By this time, Shakespeare had written and performed in almost all of his comedies and histories. He was proclaimed the finest playwright in London.

But Shakespeare still had what is considered his finest writing to do. He began his writing of tragedies beginning with *Hamlet* in 1600. In the following five years, Shakespeare wrote *Macbeth*, *Othello*, and *King Lear*. Why Shakespeare turned to these darker, more serious themes is widely debated by scholars. But all agree that these plays established Shakespeare's premier place in English literature.

Toward the end of 1609 through 1610, Shakespeare began to write his problem romances. These works, *The Winter's Tale*, *Cymbeline*, and *The Tempest*, are rich with mature themes of forgiveness, grace, and redemption.

After 1611, at the age of 47, Shakespeare moved back to Stratford exclusively, settling into life at New Place and enjoying a renewed relationship with his daughters, especially Susanna. He prepared a will, which has become famous for the request to leave his wife their "second best bed." Many have debated whether this is a sentimental or cynical bequest. In the same year that his daughter Judith married, 1616, Shakespeare died at the age of 52. However, it was not until 1623 that all his plays were collected into one manuscript, now referred to as the *First Folio*. The fellow King's Men players who compiled the manuscript, Heming and Condell, entitled it *Mr. William Shakespeare's Comedies, Histories, and Tragedies*.

Shakespeare's England

The age of Shakespeare was a glorious time for England. William Shakespeare's life in England was defined by the reign of Queen Elizabeth I (1558–1603). During her leadership, England became an important naval and economic force in Europe and beyond.

England's rise to power came when its navy defeated the Spanish Armada in 1588, when Shakespeare was about 24 years old. Queen Elizabeth was skillful in navigating through the conflicts of religion. She maintained religious independence from Rome as the Church of England became firmly rooted during her reign. Additionally, she financed the establishment of colonies in America to grow the British Empire and expand its economic opportunities. At the end of her reign, England was the leader in trade, naval power, and culture.

Because of its role as the main economic, political, and cultural center of England, London became the hub of England's prosperity and fame. If anyone wanted to become famous as a poet or dramatic writer during Shakespeare's time, he would need to be in London. In fact, London was full of great writers besides Shakespeare, such as Marlowe, Sidney, and Jonson. Yet, even as London was full of parties, trade, and amusement, it was also full of poverty, crime, and disease. Crime was a large problem, and the main jail in London was called the Clink. Disease and poor sanitation were common. In fact, twice in Shakespeare's lifetime, London endured an outbreak of the plague, which killed thousands upon thousands of people.

Before Queen Elizabeth took the throne, London was a modestly sized city of about 60,000 people. By the time James I took the throne at her death, more than 200,000 people

lived in London and its suburbs. People were attracted to London because it gave many opportunities for work and financial improvement. It was also a vibrant social scene for the upper class. In fact, one honor of being a noble was the opportunity to house Queen Elizabeth and her entire party if she was in your neighborhood. If she was a guest, it was expected that her noble hosts would cover all the expenses of housing her group. She made many "progresses" through England and London, establishing her relationships with the nobility. However, several nobles asked to be released from this honor because the expense of supporting her visit had often caused them bankruptcy.

Perhaps it was better to be a flourishing member of the English merchant middle class. Their numbers and influence were rising in England at the time of Shakespeare. This was a new and an exciting development in Western European history. One major factor in the rise of the middle class was the need for wool for clothing. The expansion of the wool trade led to the formation of entire cities throughout England and sparked progress in many other areas of commerce and trade.

With the rise of the middle class came a concern for more comfortable housing. Rather than serving simply as shelter or defense against attack, housing developed architecturally and functionally. One major improvement was the use of windows to let in light. Also, houses were built with lofts and special places for eating and sleeping, rather than having one multifunctional room. However, doors between rooms were still very rare, so that privacy in Shakespeare's time did not really exist.

Meals in Shakespeare's England were an important part of the day. Breakfast was served before dawn and was usually bread and a beverage. Therefore, everyone was really hungry for the midday meal, which could last up to three hours. If meat was available in the home, it was usually served at this time. A smaller supper was eaten at 6:00 or 7:00 P.M., with the more wealthy people able to eat earlier and the working class eating later. Cooking was dangerous and difficult since all meals were cooked over an open fire. Even bread was not baked in an oven but was cooked in special pans placed over the fire. A pot was almost always cooking on the fire, and the cook would put in whatever was available for supper. This is most likely where the term "potluck" came from.

Furniture was usually made of carved wood, as woodcarving was a developing craft in Shakespeare's day. One important part of an Elizabethan home was the table, or "board." One side was finished to a nice sheen, while the other side was rough. Meals were served on the rough side of the board, and then it was flipped for a more elegant look in the room. The table is where we get the terms "room and board" and having "the tables turned." Another important part of a middle or an upper-class home was the bed. Rather than being made of prickly straw, mattresses were now stuffed with softer feathers. Surrounded by artistically carved four posts, these beds were considered so valuable that they were often a specifically named item in a will.

Clothing in Shakespeare's time was very expensive. Of course, servants and other lower-class people wore simple garb, often a basic blue. But if a person wanted to display his wealth, his clothing was elaborate and colorful, sewn with rich velvet, lace, and gold braid. An average worker might earn seven or eight English pounds in a year, and a very nice outfit for a nobleman might cost as much as 50 or 60 pounds. In other words, if seven or eight healthy workers pooled their money for the entire year, spending nothing else, they could buy only one respectable nobleman's outfit.

Entertainment was an important part of life in Shakespeare's England. Popular sports were bear-baiting, cockfighting, and an early form of bowling. Bear-baiting, in which a dog was set loose to fight with up to three chained bears in the center of an amphitheater, and cockfighting, in which roosters pecked each other to death, were popular then but would be absolutely unacceptable entertainment today. Bowling, however, has maintained its popularity in our current culture.

In London, a main source of entertainment was the theater. Some theaters were very large and could hold more than two thousand people. Even poor people could attend the theater since entrance cost only one penny (equivalent to 60 cents today), and they could stand around the stage. For a bit more money, a person could sit in an actual seat during the performance. However, some thought that going to the theater could be dangerous to your body or your soul. The theaters were closed twice during the plagues to reduce the spread of the disease. The Puritans disapproved of the theater as an unwholesome leisure time activity. And the Puritans also disliked the theater because the theaters were located in an area of London surrounded by brothels and bars. Nevertheless, the theater became respectable enough by 1603 to be supported by James I—and he was the monarch who directed the King James Version of the Bible to be translated.

Student Name ______________________________ Date ______________



ACTIVITY 1

The Lovesick Duke Orsino

Act one, Scene 1

Background We will see much more of the lovesick Duke pining away for his love, but you should first attempt to get your bearings on his situation.

Directions Answer the following questions based on the Duke's first speeches in Act one, Scene 1. Use another sheet of paper, if necessary.

1. What is "the food of love"? Why does the duke wish for the "excess" of it? (lines 1 and 2)

2. The Duke plays on the double meaning of "hart" (lines 21–23). What are its two meanings, and in what way is he Olivia's hart?

3. According to Valentine, why won't Olivia accept the Duke's courting of her or be seen in public? (lines 24–32)

4. How does the Duke turn even Olivia's mourning into something passionate in lines 33–41? Put another way, why does Olivia's commitment to mourn make the Duke believe in her ability to love passionately?

5. The relationship between love and music is a recurring theme in *Twelfth Night*, so be looking for it as you read the play. As the play begins, the Duke is like a lovesick teenager who listens to the same melancholy love tune over and over as he dreams of the object of his affection. Why do you think music has such a powerful effect on so many people?

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ACTIVITY 2

The Shipwrecked Viola

Act one, Scene 2

Background Moments after washing ashore, a shipwrecked Viola plans her future.

Directions Fill in the blanks to test your understanding of the events in this scene and Viola's plan to start her new life.

Viola is shipwrecked on the coast of ________________, and she thinks that her brother is ________________. Viola gives the captain ________________ for telling her that he saw her brother hanging onto a ________________ and floating upon the sea. A noble duke named ________________ rules the country on which Viola is shipwrecked, and this Duke seeks the love of ________________, who is the daughter of a ________________ who died. Olivia's ________________ also died, and for his sake she is avoiding the sight of ________________. Viola asks the captain to provide her with ________________ so that she may serve the ________________. She will present herself as a ________________ to the Duke, and she will be pleasing to him because she can ________________ for him. She asks the captain for his ________________, and he agrees.

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ACTIVITY 3

Fools' Play

Act one, Scene 3

Background In a Shakespearean comedy, there are many fools, intentional or unintentional, who err in their choice of words or make puns (a play on words) for comic purposes.

Directions Note the lines below, and briefly explain why each may be considered humorous.

1. Line 30: "By this hand, they are scoundrels and substractors that say so of him." (Sir Toby)

2. Line 38: ". . . for here comes Sir Andrew Agueface." (Sir Toby)

3. Line 41: "Bless you, fair shrew." (Sir Andrew)

4. Line 49: "Good Mistress Mary Accost— " (Sir Andrew)

5. Lines 102–104: "As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man." (Sir Andrew)

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ACTIVITY 4

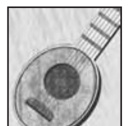
Viola's First Meeting with Olivia

Act one, Scene 5

Background In this scene, Viola, disguised as Cesario, goes to Olivia to plead Orsino's love for her.

Directions Summarize the interaction between Olivia and Viola (disguised as the young servant Cesario) starting with line 155 and ending with line 275. Suggested length: 2–5 paragraphs. Use another sheet of paper, if necessary.

Student Name ______________________________ Date ____________



ACTIVITY 5

Review

Directions Test your knowledge of the characters thus far by matching each character with the correct description of him or her. Write the letter of the correct character in the space provided. All letters will be used at least once.

a. Orsino
b. Olivia
c. Malvolio
d. Maria
e. Sir Toby
f. Feste
g. Viola

_____ 1. was shipwrecked and fears her brother is dead

_____ 2. thinks she is falling in love with the Duke's servant

_____ 3. pretending to be the Duke's servant

_____ 4. dislikes Olivia's jester

_____ 5. has harsh words for Sir Toby and his foolish friend

_____ 6. mourns her brother and father

_____ 7. is in love with a lady who doesn't return his affection

_____ 8. spends much of his time drinking

_____ 9. calls his lady a fool and tells the servants to take her away

_____ 10. discloses that she would like to be married to the Duke

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ACTIVITY 6

Character Assessments

Acts one and two

Background Shakespeare has created many fascinating characters in this play, and we can learn much about them and their perceptions of one another based on the lines they speak about one another.

Directions Based on the following lines, write a one- or two-sentence conclusion regarding each of the characters spoken of. Use another sheet of paper for your conclusions.

Sir Andrew Aguecheek (spoken by Maria), Act one, Scene 3, lines 26–29:
"He hath indeed, almost natural; for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave."

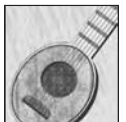
Feste (spoken by Malvolio), Act one, Scene 5, lines 74–78:
"I marvel that your ladyship takes delight in such a barren rascal; I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged."

Orsino (spoken by Olivia), Act one, Scene 5, lines 234–239:
"Your lord does know my mind; I cannot love him; yet I suppose him virtuous, know him noble, of great estate, of fresh and stainless youth; in voices well divulged, free, learned, and valiant; and in dimension and the shape of nature a gracious person; but yet I cannot love him."

Viola (spoken by her brother, Sebastian), Act two, Scene 1, lines 21–25:
"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her; she bore a mind that Envy could not but call fair."

Malvolio (spoken by Maria), Act two, Scene 3, lines 133–138:
"The devil a Puritan that he is, or anything constantly, but a time-pleaser, an affectioned ass, that cons state without book, and utters it by great swarths; the best persuaded of himself; so crammed, as he thinks, with excellences, that it is his ground of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work."

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ACTIVITY 7

Love According to Duke Orsino **Act two, Scene 4**

Background Orsino makes several assertions about love in this exchange with Cesario (Viola).

Directions Briefly explain what each of the Duke's following comments is saying about love and those who love.

Lines 18–21: ". . . For such as I am all true lovers are, unstaid and skittish in all motions else save in the constant image of the creature that is beloved."

Lines 33–36: "For, boy, however we do praise ourselves, our fancies are more giddy and unfirm, more longing, wavering, sooner lost and worn, than women's are."

Lines 38–41: "Then let thy love be younger than thyself, or thy affection cannot hold the bent; for women are as roses, whose fair flower being once displayed, doth fall that very hour."

Lines 96–106: "There is no woman's sides can bide the beating of so strong a passion as love doth give my heart; no woman's heart so big, to hold so much; they lack retention. Alas! their love may be called appetite, no motion of the liver, but the palate, that suffer surfeit, cloyment, and revolt; but mine is all as hungry as the sea, and can digest as much. Make no compare between that love a woman can bear me and that I owe Olivia."

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ACTIVITY 8

A Picture of Malvolio

Act two, Scene 5

Background Because of Malvolio's mistreatment of and condescension to Maria, Fabian, Sir Toby, and Sir Andrew, they are all eager to get their revenge. Maria has faked a letter from Olivia where Malvolio will find it. On reading it, he will believe himself to be the object of her love (a very unlikely scenario since he is her steward).

Directions As Malvolio is strolling through Olivia's garden, he is imagining himself as royalty. Later, when he believes that Olivia loves him, he describes how he will look and dress so as to seal her affection for him. Choose a line or two from this scene to represent visually, using pencils, colored pencils, paint, or whatever other medium you choose to convey this fool as he wades in his own self-regard. Then, place the line or lines at the bottom of the page so that they may be easily and clearly read.

Student Name ______________________________ Date ____________

ACTIVITY 9

Deceit Abounds

Acts one and two

Background There is much mistaken identity, subterfuge, and deceit occurring in this play.

Directions After the following characters' names and who they are deceiving, explain in what way they are deceiving the character in parentheses and why.

Viola (deceiving Orsino):

Viola (deceiving Olivia):

Olivia (attempting to deceive Viola/Cesario with the business about the ring):

Sebastian (about to deceive Duke Orsino and others of Illyria unknowingly):

Maria and others (deceiving Malvolio):

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ACTIVITY 10

Review

Directions Match the following characters with their actions. Write the letter of the correct character in the space provided. All letters will be used at least once.

a. Viola
b. Duke Orsino
c. Olivia
d. Malvolio
e. Maria
f. Sebastian
g. Sir Toby

_____ 1. pretended a ring had been given to her in order to see the object of her affection once again

_____ 2. keeps sending his messenger to the lady he loves who does not love him

_____ 3. pretends that he is royalty condescending to speak to others

_____ 4. forges a letter in her employer's handwriting

_____ 5. falls in love with her master even as she is carrying messages of his love to another woman

_____ 6. waxes poetic about love and requests melancholy love songs be sung

_____ 7. is headed to Orsino's court

_____ 8. overhears another character speaking in a garden and wants to beat him bloody

_____ 9. was shipwrecked at sea, survived, but is convinced his sister drowned

_____ 10. wears yellow stockings

Student Name ______________________________ Date ____________



ACTIVITY 11

Portrait of Viola Act two, Scenes 2 and 4, and Act three, Scene 1

Background We see many different sides to Viola's character in Act two, Scenes 2 and 4, and Act three, Scene 1.

Directions Reread Viola's speeches in these scenes, and find a quotation that shows these aspects of her personality.

Aspects of Viola's Personality/Character	Quotation
patient	
witty	
straightforward	
tender	
passionate	
honest	
dutiful	
playful	

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ACTIVITY 12

Double-talk

Act three, Scene 1

Background Shakespeare is the king of punning and double-talk, in which a character's comments have a literal meaning and a hidden meaning. Viola's dialogue with Feste and with Olivia in this scene illustrate this type of humor well.

Directions Reread the following lines and explain the two possible meanings of each.

Viola to Feste, lines 43–44: "By my troth, I'll tell thee, I am almost sick for one, though I would not have it grow on my chin."

Meaning 1:

Meaning 2:

Viola to Olivia, line 136: "That you do think you are not what you are."

Meaning 1:

Meaning 2:

Viola to Olivia, line 138: "Then think you right: I am not what I am."

Meaning 1:

Meaning 2:

Olivia to Viola, line 139: "I would you were as I would have you be!"

Meaning 1:

Meaning 2:

Student Name ____ Date ______________



ACTIVITY 13

Deluded Malvolio

Act three, Scene 4

Background After taking the advice of the letter Malvolio thinks was from Olivia, Malvolio has proceeded to make a complete fool of himself in front of her.

Directions Review the letter in Act two, Scene 5, and reread the interaction between Olivia and Malvolio in this scene (in which Olivia is convinced that Malvolio is mentally ill, and Malvolio is convinced even more of her love for him). Then, compose a love letter to Olivia from Malvolio incorporating characteristics of Malvolio that you have seen throughout the play. Suggested Length: ¾ to 1½ pages. Use another sheet of paper, if necessary.

Student Name ______________________ Date ____________



ACTIVITY 14

To Be Made a Fool of Act two, Scene 5, and Act three, Scene 2

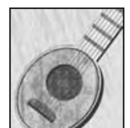
Background At this point in the play, both Malvolio and Sir Andrew have been convinced that they are the object of Olivia's love. Is it all fun and games, or is it a cruel joke played upon two unsuspecting fools? You decide.

Directions Fill in the chart below to arrive at a more informed conclusion about whether or not the "joke" about Olivia being in love with each character is justified or just plain cruel.

Character	Quotations from text showing what character is like	Who is orchestrating the prank?	How is the character reacting?	Predict the end result
Malvolio				
Sir Andrew				

Conclusion: Is this prank funny and even justified, based on the personality of the character, or is it mean-spirited and cruel? Answer this question for each character.

Student Name ______________________________ Date ____________



ACTIVITY 15
Review

Directions Match the appropriate quotation with the character it is describing. When two characters may be described in one quotation, the intended character is italicized. Write the letter of the correct character in the space provided. Each answer is used only once.

a. Feste	d. Malvolio	g. Maria
b. Viola	e. Sir Andrew	
c. Olivia	f. Duke Orsino	

_____ 1. "She's a beagle, true-bred, and one that adores me. . . ."

_____ 2. "Contemplation makes a rare turkey-cock of him; how he jets under his advanced plumes!"

_____ 3. "This fellow's wise enough to play the fool, and to do that well craves a kind of wit; . . ."

_____ 4. "That youth's a rare courtier."

_____ 5. "*My master* loves her dearly. . . ."

_____ 6. ". . . if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy."

_____ 7. "*She* loves me, sure; the cunning of her passion invites me in this churlish messenger."

Student Name ______________________________ Date ____________



ACTIVITY 16

Clarification of Mistaken Identities

Act four

Background By Act four, chaos rules, and all seems to be deception and disguise.

Directions In order to clarify the situations for yourself, briefly explain the deception, confusion, or disguise each of the following characters is experiencing or enacting.

Viola:

Malvolio:

Sebastian:

Feste:

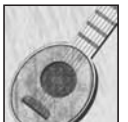
Olivia:

Antonio:

Orsino:

Sir Andrew:

Student Name ______________________________ Date ____________



ACTIVITY 17

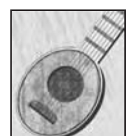
Malvolio's Plea

Act four, Scene 2

Background Malvolio has been duped into believing that Olivia loves him, treated as insane, and now locked in a dark cell. When he hears Feste's voice, he pleads for paper and ink so that he may write Olivia a letter explaining the situation.

Directions Imagine you are Malvolio. Write a letter to Olivia explaining the outrage that has been done to you and begging for release and revenge. Keep in mind that you are still convinced that Olivia loves you and will be angered at the treatment you have received. Suggested length: $\frac{1}{2}$ to $\frac{3}{4}$ of a page. Use another sheet of paper, if necessary.

Student Name ______________________________ Date ____________



ACTIVITY 18

Suspension of Disbelief

Background So far, there have been many deceptions and chaotic turns of events occurring in this play. Just as when you watch a movie in which a character does something that seems unlikely, when reading a play, you have to decide whether or not you can choose to suspend your disbelief and accept as believable what you are seeing or reading.

Directions Briefly comment on the following situations and whether or not you think each is believable enough that you can suspend your disbelief. Explain your answers.

Viola's passing herself off as a man (Cesario):

Sebastian's being mistaken for Cesario (Viola):

Olivia's falling in love with Cesario after meeting him (her) once:

Malvolio's being arrogant enough to believe Olivia loves him:

Malvolio's treatment by Sir Toby, Maria, Sir Andrew, and so forth:

Sebastian's agreeing to marry Olivia after just meeting her:

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ACTIVITY 19

Rapping and Rhyming

Act four, Scene 2

Background In this scene, Feste sings a little rhyming song about Malvolio and his alleged insanity.

Directions Compose a short song, poem, or rap from Feste's perspective about the events occurring in the play (assume that he is omniscient and knows about all of the deceptions occurring). You may copy Feste's song in terms of length and meter, or you may make it longer and use any rhythm or meter as long as you attempt to utilize rhyme. Incorporate as many events as possible, and keep in mind that Feste is a very clever and witty fellow. Use another sheet of paper, if necessary. The following are some events/situations from the play for your consideration:

- Malvolio's imprisonment
- Olivia's love for Cesario (Viola)
- Viola's love for Duke Orsino
- Olivia's anger toward Sir Toby
- Antonio's disgust with Sebastian (really Viola)
- The shipwreck
- Viola and Sebastian being brother and sister
- Malvolio believing Olivia loves him
- Malvolio and his yellow stockings and cross-gartering
- Sir Andrew's stupidity

Student Name ____________________ Date __________



ACTIVITY 20

Review

Directions Read each statement and decide if it is true or false. Then write true (T) or false (F) in the space provided.

_____ 1. Feste mistakes Sebastian for Cesario.

_____ 2. Cesario strikes Sir Andrew.

_____ 3. Feste impersonates a parson.

_____ 4. Olivia is outraged about Malvolio's treatment.

_____ 5. Olivia is outraged about Cesario's (really Sebastian's) treatment by Sir Toby.

_____ 6. Sebastian is interested in Olivia.

_____ 7. Sir Toby is upset that Olivia is angry with him.

_____ 8. Viola and Sebastian reunite in this act.

_____ 9. Olivia wants to marry Sebastian (thinking he is Cesario).

_____ 10. Malvolio is imprisoned within Orsino's house.

Student Name ______________________ Date __________



ACTIVITY 21

Understanding Antonio

Act five

Background In this act, we come to understand what it is that Antonio has done that makes him an outlaw in Illyria, as well as his understandable confusion as to why Viola (disguised as Cesario, whom Antonio mistakes for Sebastian) doesn't recognize him.

Directions Paraphrase the dialogue from lines 44 to 89 to better understand

- what kind of a man Antonio is
- what he has done to make him an outlaw in Illyria
- his loyalty to Sebastian and disgust at his believed "betrayal" by Sebastian (really Viola)
- how much time has elapsed in the play (by Antonio's account)

Student Name ______________________________ Date ____________

ACTIVITY 22

Short Story Elements in Twelfth Night

Act five

Background Like good fiction, good stories and plays should have rising action, conflict, a climax in the action and/or conflict, falling action or denouement, and some sort of resolution. This scene has all of those elements.

Directions Identify which events in Act five fit the following elements of fiction.

What is the conflict (there may be more than one)?

What is the climax of all of the action and/or conflict?

What happens after the climax that could be considered the falling action?

What is the resolution to the conflict (may be more than one)?

Student Name ______________________ Date __________



ACTIVITY 23

Malvolio's Revenge

Act five, Scene 1

Background After Malvolio discovers how he has been wronged, he swears revenge. Malvolio has been humiliated in front of everyone, including his employer, Olivia, whom he believed loved him.

Directions Imagine that you are Malvolio, and write a letter of resignation to Olivia, citing the reasons you need to leave and why you (as Malvolio) think you deserve a handsome severance pay for all of the grief you have suffered. Include Malvolio's trademark haughtiness and arrogance and what kind of punishment you think your pranksters deserve. Use another sheet of paper, if necessary.

Student Name ______________________________ Date ____________



ACTIVITY 24

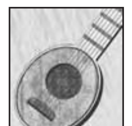
Disguise

Background Most of the characters in *Twelfth Night* are playing a role for most of the play. By the end of Act five, however, their masks have been stripped away.

Directions Match each character with the role that they have played, rank them in order of self-awareness (1 meaning most aware of the role he or she has played, and 10 being the least aware of the role he or she has played), and then explain the reasons behind your ranking.

Character	Role Played	Rank	Your Reasons
Orsino			
Olivia			
Viola			
Sir Toby			
Sir Andrew			
Malvolio			

Student Name ______________________________ Date __________



ACTIVITY 25

Review

Directions Read each statement and decide if it is true or false. Then write true (T) or false (F) in the space provided.

____ 1. Antonio is known as a pirate.

____ 2. In this act, Olivia thinks that Antonio is Cesario (Viola).

____ 3. By this act, Olivia and Sebastian have been married by the priest.

____ 4. Sir Toby is drunk in this scene.

____ 5. It is in this act that Sebastian and Viola are reunited.

____ 6. Viola is a virgin.

____ 7. Viola claims that all of her dresses were lost in the shipwreck.

____ 8. Orsino will marry Viola at Olivia's house.

____ 9. Malvolio laughs about the joke that has been played on him.

____ 10. The Duke remains broken-hearted that Olivia does not return his love.

Student Name ______________________________ Date ____________



ACTIVITY 26

Humor in Twelfth Night

Background Though this play is considered a comedy, it has some darker elements. Consider the light and humorous elements of this play along with the darker and more sinister ones.

Directions Brainstorm at least four lighter, more comedic elements of the play and at least four darker ones and compile a list (the first one under each category has been completed for you).

Lighter Elements

1. All of the mistaken identities are fun and light-hearted.

2.

3.

4.

5.

Darker Elements

1. Malvolio leaves feeling wronged and swearing revenge at the end of the play.

2.

3.

4.

5.

Student Name ______________________________ Date ____________



ACTIVITY 27

Genuine Love or Not?

Background Many of the characters in this play profess themselves to be in love, but are they really?

Directions Consider the following characters' actions and speech throughout the play, find one or two quotations that typify or represent the love they profess to feel, and consider whether or not you deem each character to be truly in love or simply infatuated ("in love with love"). Fill out the following chart after contemplating the characters and their actions.

Character	**In "Love" with whom?**	**Your opinion and evidence (actions, dialogue, and so forth)**
Orsino		
Olivia		
Viola		
Malvolio		

Student Name ______________________________ Date ____________



ACTIVITY 28

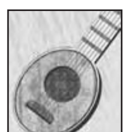
Twelfth Night Festivities

Background During Elizabethan times, the twelve days after Christmas up to Twelfth Night were a time for great celebration known as the "Feast of Fools." In his play, Shakespeare combines many of the traditional elements of the Twelfth Night festivities.

Directions Try to find one or two examples of the following from the play and use them to complete the chart below.

merriment and drinking	
deception	
disguise	
feigned madness	
foolery	
illusions	
confusion	
sadness (at the end of festivities)	

Student Name ______________________________ Date ____________



ACTIVITY 29

Ten Years Later

Background Some books and movies end with epilogues, detailing what happened to certain characters years later. Also, there are several unresolved situations at the end of this play (Antonio, left bewildered and alone; Malvolio swearing revenge; Sir Andrew being maligned by his "friend" Sir Toby, and so forth) that Shakespeare chooses not to bring to closure in the play.

Directions Imagine that ten years have elapsed since the end of the play. Jot down notes about what has happened to each of the following characters (in keeping, as best you can, with the tone and events of the play).

Olivia and Sebastian:

Malvolio:

Antonio:

Orsino and Viola:

Sir Toby:

Sir Andrew:

Student Name ____ Date ____________



ACTIVITY 30

Review

Background In the space provided, number the following events from the play to match the order in which they occurred.

Act one

_____ Viola, as Cesario, goes to woo Olivia for her master, the Duke.

_____ Olivia gives Malvolio a ring to take to Cesario.

_____ Viola lands in Illyria after being shipwrecked.

_____ The Duke wanders to his flower garden after pining away for Olivia.

Act two

_____ Maria tells Sir Toby and Sir Andrew her plan to trick Malvolio.

_____ Malvolio finds, reads, and believes the contents of Maria's fake letter.

_____ Antonio vows to follow Sebastian to Illyria, despite being a wanted man.

_____ The Duke sends Cesario (Viola) with a jewel to take to Olivia.

Act three

_____ Antonio gives Sebastian his money.

_____ Malvolio, after taking the advice of the fake letter, acts like a fool.

_____ Olivia admits to Cesario that she has taken a fancy to him.

_____ Antonio asks Viola (as Cesario) for his money back.

Act four

_____ Malvolio, believed to be insane by Olivia, is imprisoned.

_____ Sebastian and Olivia are married.

_____ Olivia sees Toby fighting with Sebastian, mistakes Sebastian for Cesario, and leads him away.

_____ Feste mistakes Sebastian for Cesario (Viola).

Act five

_____ Sebastian and Viola are reunited.

_____ Malvolio swears revenge upon all.

_____ The Duke recognizes Antonio as a famous pirate.

_____ Olivia hears Malvolio's letter and orders that he be set free.

Student Name ______________________________ Date ____________



Twelfth Night

Final Test

Directions: Read the following quotations from *Twelfth Night*, and, in the space provided, write the letter of the character who spoke the line. All letters will be used at least once.

a. Olivia b. Orsino c. Viola d. Feste e. Sebastian f. Sir Toby g. Malvolio

___ 1. "I'll be revenged on the whole pack of you."

___ 2. "She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more."

___ 3. "I'll serve this duke; thou shalt present me as an eunuch to him. . . ."

___ 4. "If music be the food of love, play on; give me excess of it, that, surfeiting, the appetite may sicken, and so die."

___ 5. "Thou'rt a scholar; let us therefore eat and drink."

___ 6. "Your lord does know my mind; I cannot love him; . . ."

___ 7. "These clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps."

___ 8. "Why should I not, had I the heart to do it, like to the Egyptian thief at point of death, kill what I love?"

___ 9. ". . . I'll bring you to a captain in this town . . . by whose gentle help I was preserved to serve this noble count."

___ 10. "A great while ago the world begun, with hey, ho, the wind and the rain; but that's all one, our play is done, and we'll strive to please you every day."

(continued)

Directions: Choose the letter of the best answer. Write it in the space provided.

___ 11. Who is the last person to speak in the play?

a. Sebastian
b. Feste
c. Orsino
d. Olivia

___ 12. Olivia claims that she will mourn her brother for how many years?

a. three
b. two
c. ten
d. seven

___ 13. All of the action takes place in what country?

a. Illyria
b. Xanadu
c. France
d. Utopia

___ 14. Who pretends to be a priest toward the end of the play?

a. Sir Toby
b. Sir Andrew
c. Antonio
d. Feste

___ 15. Who thinks up the trick to play on Malvolio?

a. Maria
b. Sir Toby
c. Feste
d. Sir Andrew

___ 16. Who dresses "cross-gartered"?

a. Sir Andrew
b. Sir Toby
c. Malvolio
d. none of the above

___ 17. Who fuels the fight between Sir Andrew and Cesario?

a. Maria
b. Sir Toby
c. Orsino
d. Sebastian

___ 18. Why does Olivia think Malvolio is insane?

a. Malvolio proposes marriage.
b. Malvolio takes the advice in Maria's letter.
c. Malvolio is dressed as a woman.
d. none of the above

___ 19. How old was Viola when her father died?

a. five
b. ten
c. eight
d. thirteen

___ 20. Who gives away his money and never recovers it?

a. Orsino
b. Antonio
c. Sir Toby
d. Sebastian

Student Name ______________________ Date ________



CULMINATING ACTIVITY 1

Essay on Love in Twelfth Night

Directions Love is a central theme in *Twelfth Night* and is explored in many ways by many characters, but what are we to learn about the nature of love? What message about love do you think Shakespeare intended his audience to take away? Answer this question in a multiparagraph essay, and support your judgment using quotations from the play. Suggested length: 4–6 pages. Use additional sheets of paper for your essay.

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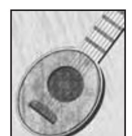


CULMINATING ACTIVITY 2

Twelfth Night *in Fifteen Minutes*

Directions Take only the most important events and lines in each of the five acts to write into five three-minute skits. Use the same language, but work it together by use of a narrator (who may invent more dialogue) or actions. In small groups, act out the five skits so that you have created a fifteen-minute version of the play. Use additional sheets of paper for your play.

Student Name ____________________ Date __________

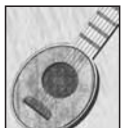


CULMINATING ACTIVITY 3

Love Music in Twelfth Night

Directions Music is a thread that ties this story together—love music, specifically. Compile a list of modern-day love songs. Choose one to three events from each act and choose one song for each event. Then re-title the songs so that the titles reflect the events they are representing (state the real title in parentheses underneath your created title). For extra credit, actually burn the songs onto a CD (make sure you are not copying anything illegally) and create a cover with the information above.

Student Name ______________________ Date __________



CULMINATING ACTIVITY 4

In Imitation of Twelfth Night

Directions Choose one central theme from the play. Write a short, modern dramatic scene that in some way incorporates the ideas and themes from the play. Then, in small groups, present your scene for the rest of your class. Suggested length: 2–3 pages of dialogue. Use additional sheets of paper for this activity.

Student Name ______________________ Date __________



CULMINATING ACTIVITY 5

Frozen Tableaux

Directions In small groups, take one act from *Twelfth Night* and come up with five to ten "slides," or frozen images, that represent the most significant moments in each act. Each student must participate, and when placed together, these frozen tableaux will represent a silent movie version of *Twelfth Night*.

Activity 1

Answers will vary, but the following may serve as a guideline:

1. Music; He wishes for too much of it so he doesn't have to feel the pain of being in love.
2. The first meaning is his beating heart, and the second meaning is *stag* or *deer*. He is Olivia's deer because his feelings for her hunt him down like prey.
3. She is mourning her brother's death.
4. If she can make such a commitment to a brother, when she loves one person, all of that passion and love will be fueled positively to the man she loves.
5. Answers will vary.

Activity 2

Answers may vary slightly. Illyria; shipwrecked (or dead); gold (or money); mast; Orsino; Olivia; count; brother; men; boy's clothes; Duke; page; sing; silence

Activity 3

1. Sir Toby means detractors, not substractors.
2. Sir Toby purposely mispronounces Sir Andrew's name.
3. It's a contradiction; "bless you" is nice, and a *shrew* is a bad name to call a woman.
4. Sir Andrew doesn't know what "accost" means and thinks that it is her name.
5. He's basically saying (unwittingly) that he's as good as any lesser man, but not as any better man (so he's not good at trivia).

Activity 4

Answers will vary, but the following may serve as a guideline: Viola goes to woo Olivia, who remains steadfast that she cannot and will not love the Duke. The two exchange some witty remarks, and Olivia is intrigued by this confident and well-spoken gentleman. Though Olivia respects the Duke, she will not love him.

Activity 5

1. g
2. b
3. g
4. c
5. d
6. b
7. a
8. e
9. f
10. g

Activity 6

Answers will vary, but the following may serve as a guideline:

Sir Andrew Aguecheek: He's not a bright man, and he likes to pick fights. It's a good thing that he's a coward because if it weren't for running away from fights, he'd be dead by now.

Feste: He's not that bright or witty; unless he's given praise and encouragement by laughter, he is unable to perform.

Orsino: He is a fine, upstanding, intelligent man with much integrity and grace.

Viola: She was beautiful inside and out.

Malvolio: He's a kiss-up, completely arrogant, and convinced that everyone thinks that he is as great as he thinks he is.

Activity 7

Answers will vary, but the following may serve as a guideline:

Lines 18–21: As are all lovers, I am unstable and fickle in everything except the woman I love.

Lines 33–36: Though we may think ourselves the greater sex, we are actually more fickle and inconstant than they are.

Lines 38–41: Make your love be younger than you are, because women lose their bloom quickly.

Lines 96–106: My love is greater than any love a woman might feel for a man.

Activity 8

Lines and visual representations will vary.

Activity 9

Viola is deceiving Orsino by allowing him to believe that she is a young male servant. Also, she is keeping her love for him a secret.

Viola is deceiving Olivia by allowing her to believe that she is a young male servant of Orsino's.

Olivia is trying to deceive Cesario into coming back to see her through the use of a ring.

Sebastian will, unwittingly, be deceiving people into believing that he is Cesario.

Maria and others are deceiving Malvolio by making him believe that Olivia loves him.

Activity 10

1. c
2. b
3. d
4. e
5. a
6. b
7. f
8. g
9. f
10. d

Activity 11

Answers will vary, but the following may serve as a guideline:

Patient: Act two, Scene 2, lines 37–38: "O time, thou must untangle this, not I; It is too hard a knot for me to untie."

Witty: Act three, Scene 1, lines 7–9: "So thou mayest say, the king lies by a beggar if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church."

Straightforward: Act two, Scene 2, line 10: "She took the ring of me; I'll none of it."

Tender: Act two, Scene 4, lines 110–112: "My father had a daughter loved a man, as it might be, perhaps, were I a woman, I should your lordship."

Passionate and Honest: Act three, Scene 1, lines 154–159: "By innocence I swear, and by my youth, I have one heart, one bosom, and one truth, and that no woman has; nor never none shall mistress be of it, save I alone. And so adieu, good madam; never more will I my master's tears to you deplore."

Dutiful: Act three, Scene 1, line 101: "Madam, I come to whet your gentle thoughts on his behalf."

Playful: Act three, Scene 1, lines 43–44: "By my troth, I'll tell thee, I am almost sick for one, though I would not have it grow on my chin."

Activity 12

Lines 43–44:

1. I wish I could grow a beard, but not necessarily on my face.
2. I wish I could have Orsino's love.

Line 136:

1. You are proud.
2. You think you are in love with a man, but you are not.

Line 138:

1. Then you are right; perhaps I am impudent/out of line.
2. You are right; I'm a woman!

Line 139:

1. I wish you weren't so proud and impudent.
2. I wish you were my husband.

Activity 13

Letters will vary.

Activity 14

Answers will vary, but the following may serve as a guideline:

Malvolio

Quotations: "I will be proud, I will read politic authors, . . . I will wash off gross acquaintance, . . ." "my lady loves me."

Who is orchestrating: Maria, Sir Toby, Fabian, Sir Andrew

Reaction: He is completely fooled and now acting like a fool as he takes the fake letter's advice.

Prediction: Olivia will never love him, so it can only end badly, especially considering how egotistical he is.

Sir Andrew

Quotations: "An't be any way, it must be with valour, for policy I hate; I had as lief be a Brownist as a politician."

Who is orchestrating: Sir Toby and Fabian

Reaction: He is buying it, but he is so cowardly that he will do anything to get out of a fight.

Prediction: He is so dim-witted that he probably won't have the sense to be angry.

Conclusions will vary.

Activity 15

1. g
2. d
3. a
4. b
5. f
6. e
7. c

Activity 16

Answers will vary, but the following may serve as a guideline:

Viola is pretending to be a male servant and is deceiving everyone around her. She loves Orsino but is forced to try to woo Olivia for him, while Olivia has fallen in love with her (thinking she is male). She also thinks that Sir Andrew wants to duel with her (as Cesario) and is an accomplished and brave fighter (which is not true).

Malvolio is acting pretentious and haughty and is smiling a lot in Olivia's presence because he believes that she loves him and wants him to act in these ways. He has been imprisoned for

acting insane, and he believes that Feste is a priest who will help to get him released.

Sebastian is mistaken for Cesario (his disguised sister) and is taken to be Olivia's husband once he unbelievingly agrees.

Feste is pretending to be a priest to continue the prank on Malvolio.

Olivia thinks Sebastian is Cesario and is convinced that Cesario is really a man even though he is actually a disguised Viola.

Antonio is convinced that his friend Sebastian has turned on him when really he is mistaking Viola, dressed as Cesario, for Sebastian.

Orsino thinks that his servant Cesario is really a male and has no idea that Viola loves him.

Sir Andrew thinks that Cesario means him harm and is also persuaded to believe that Olivia loves him.

Activity 17
Letters will vary.

Activity 18
Answers will vary.

Activity 19
Rhymes will vary.

Activity 20

1. T
2. F
3. T
4. F
5. T
6. T
7. T
8. F
9. T
10. F

Activity 21
Answers may vary, but the following may serve as a guideline:

The Duke remembers Antonio as a captain of a small ship from a country that Illyria was formerly at war with; Antonio was so courageous and tenacious a fighter that even his enemies respected him. The Duke calls him a pirate, but Antonio denies it. He is disgusted that Sebastian is acting as though he doesn't know him and won't give his money back (but, of course, it's actually Viola disguised as Cesario). He describes to Orsino how he saved Sebastian from the shipwreck and how Sebastian repaid him by denying he even knew him. According to Antonio, three months have elapsed.

Activity 22
Answers will vary, but the following may serve as a guideline:

Conflict: Antonio and the law, Antonio and Cesario, Malvolio and all, Olivia and Toby, Orsino and Cesario

Climax: Sebastian and Viola seeing each other

Falling action: Malvolio swearing revenge

Resolution: Viola and Orsino planning to marry in Olivia's house.

Activity 23
Letters will vary.

Activity 24
Answers will vary.

Activity 25

1. T
2. F
3. T
4. T
5. T
6. T
7. F
8. T
9. F
10. F

Activity 26

Answers will vary, but the following may serve as a guideline:

Lighter Elements

2. Feste's singing and humor
3. The play ends in two marriages and reunited siblings.
4. The main theme revolves around love.
5. Sir Toby and Sir Andrew keep things light-hearted with their drunkenness and stupidity (Sir Andrew).

Darker Elements

2. Sir Toby is very mean to Sir Andrew at the end.
3. The pranks are mean-spirited.
4. The lovers that fall in love do so under deceptive means.
5. Antonio is left abandoned at the end after being so loyal to Sebastian.

Activity 27

Answers will vary.

Activity 28

Answers will vary, but the following may serve as a guideline:

Merriment and Drinking: Sir Toby comes in drunk in the last scene; he and Maria engage in witty reparte. Feste is always witty and sarcastic.

Deception: Malvolio and Sir Andrew are deceived into believing that Olivia loves them.

Disguise: Viola as Cesario; Feste as parson

Feigned Madness: Toby and Maria act as though Malvolio is mad; Olivia thinks he is because of the way he is behaving.

Foolery: the pranks played upon Malvolio and Sir Andrew

Illusions: Orsino believes he is in love, but he is really just infatuated.

Confusion: Everyone confuses Sebastian and Viola for each other.

Sadness (at the end of festivities): Malvolio is angry and humiliated; Antonio is left friendless; Sir Andrew is maligned by his friend.

Activity 29

Answers will vary.

Activity 30

Act one: 3, 4, 2, 1

Act two: 2, 4, 1, 3

Act three: 2, 3, 1, 4

Act four: 3, 4, 2, 1

Act five: 2, 4, 1, 3

Final Test

1. g
2. e
3. c
4. b
5. f
6. a
7. f
8. b
9. c
10. d
11. b
12. d
13. a
14. d
15. a
16. c
17. b
18. b
19. d
20. b

Culminating Activity 1

Essays will vary, but the following may serve as a grading guideline:

- Strong thesis that remained the focus for entire paper
- Textual support
- Within length guidelines
- Properly attributed quotations from play
- Demonstrated understanding of text
- Well-supported thesis
- Proper spelling and punctuation

Culminating Activity 2

Skits will vary, but the following may serve as a grading guideline:

- Students were not overly tied to scripts (practiced enough)
- Demonstrated understanding of play; didn't misinterpret lines or events
- Participation by everyone in group
- Kept performance within time guideline
- Energetic and enthusiastic performance: spoke loudly enough for everyone to hear

Culminating Activity 3

Songs will vary, but the following may serve as a grading guideline:

- Accurately interpreted events occurring in the play
- Titles are inventive, creative, and reflect the events of the play
- Followed directions

Culminating Activity 4

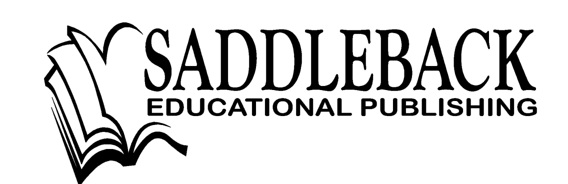
Scenes will vary, but the following may serve as a grading guideline:

- Scripts made sense
- Theatrical choices made sense with dialogue
- Scene is modernized without losing the essence of Shakespeare
- Incorporated themes and ideas that were present in the play, and this was clear to viewers

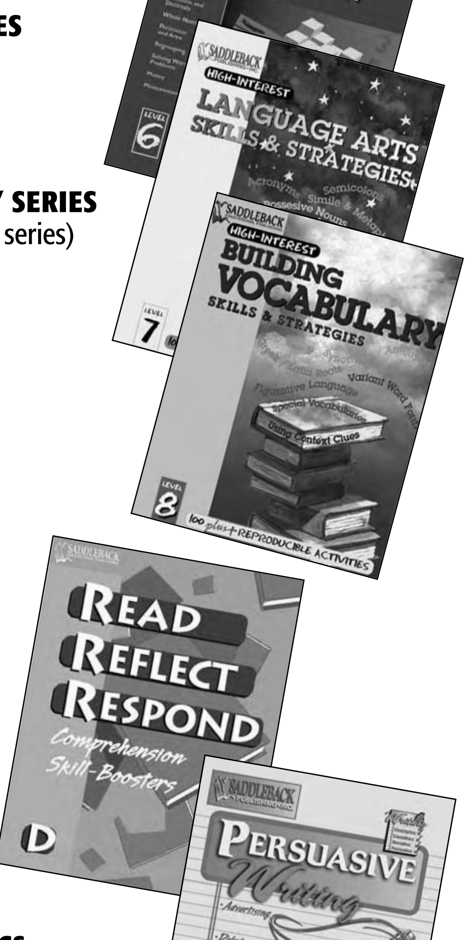
Culminating Activity 5

Slides will vary, but the following may serve as a grading guideline:

- Frozen tableaux are recognizable events from the play
- Enacted with enthusiasm
- Each student participated
- As a whole, the play is recognizable through the tableaux
- Events chosen to be represented are clearly significant and chosen with care



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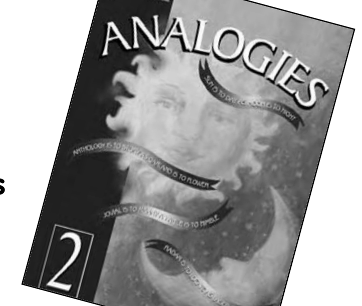
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